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MODERN FRENCH AND AMERICAN PAINTINGS

From the

WALTER PACH

MRS JACOB H. RAND

and

Other Collections

Public Auction Sale

January 6 at 8 p.m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET

NEW YORK

1949

4890-29-2

P3417

Modern Paintings ; American Paintings
Works by Mexican artists, sculptures
Sale Code : 1024

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P3417

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EVENING SESSION

Thursday, January 6, 1949, at 8 p. m.

CATALOGUE NUMBERS 1 TO 107 INCLUSIVE

200-

RAOUL DUFY — FRENCH: B. 1880

1. *DECORATION.* A rococo white porcelain covered bowl, ornamented with pink and orange flowers and green lancet leaves, standing on a latticed pale blue table cover. Signed at lower right RAOUL DUFY. *Watercolor:* 19 *x* 24¼ *inches*

140-

GINO SEVERINI — ITALIAN: B. 1883

2. *POMPEIAN STILL LIFE.* A mask, the base of a column and grapes upon a pedestal, with two gray and white pigeons in the foreground. In the background, blue sky and broken sections of a yellow and gray wall. Signed at lower right G. SEVERINI. (*Pach*) *Gouache:* 9½ *x* 13¾ *inches*

Acquired from the artist

400-

MARIE LAURENCIN — FRENCH: B. 1885

3. *YVETTE.* Head-and-shoulders portrait of a young girl, looking to half right, wearing a striped blue, green and white turban headdress with rose and green streamers. Gray and blue background. Signed at lower left MARIE LAURENCIN. *Watercolor:* 11¼ *x* 9¼ *inches*

350-

PAUL CEZANNE — FRENCH: 1839-1906

4. *BAIGNEURS.* Large Plate. *Colored Lithograph.* Four figures of bathers in a landscape. Signed in the stone P. CEZANNE; and signed and inscribed in black crayon by the artist. Fine impression, in good condition. First edition, one of a hundred proofs. (*Pach*) 16 *x* 19½ *inches*

Note: Executed for the third but unpublished *L'Album des Peintres Graveurs,* 1898-. The composition was used earlier by the artist in several paintings in 1875-6. (See Venturi, no. 276)

Executed in 1890-1900

Illustrated in Ambroise Vollard, *Paul Cézanne,* 1914, p. 150 (printed in black)

Illustrated in Fritz Burger, *Cézanne und Hodler,* 1920, p. 49

Recorded in Georges Rivière, *Le Maître Paul Cézanne,* 1923, p. 223

Illustrated in Adolphe Basler and Charles Kunstler, *Le Dessin et la Gravure Moderne en France,* 1930, p. 57 (printed in black)

Described and illustrated in Lionello Venturi, *Cézanne, Son Art-Son Oeuvre,* 1936, vol 1, p. 287, no. 1157; and vol. II, pl. 332, fig. 1157

Recorded in Una E. Johnson, *Ambroise Vollard, Editeur,* 1944, p. 68, no. 30

MAURICE DE VLAMINCK — FRENCH: B. 1876

5. *PAYSAGE.* Russet landscape with tall grasses in the foreground bordering a shallow pond. In the middle distance, a red-roofed white house and a village church beneath a cloudy sky. Signed at lower right VLAMINCK.

Watercolor: 16¼ *x* 20 *inches*

RAOUL DUFY — FRENCH: B. 1880

6. *UNDER THE TREES.* Palm trees with spreading blue and green branches casting shadows over the white cloth of a table in the foreground. A pitcher stands on the table, and two chairs are placed at either side. Signed at lower right RAOUL DUFY. (*Pach*)

Watercolor: 12½ *x* 10 *inches*

Acquired from the artist, 1914

ANDRE MASSON — FRENCH: B. 1896

7. *VILLAGE AU DOLMEN.* A setting sun and brilliant blue sky above a scene of clustered white houses with gray roofs bordering a square, with a dolmen formed of gray stones in the foreground at the left. Signed at lower left ANDRÉ MASSON. (*N. Y. Private Collector*)

*Oil :*13 *x* 18¼ *inches*

From the Galerie Simon, Paris, 1938

From the Mayor Gallery, Ltd., London

PABLO PICASSO — SPANISH: B. 1881

8. *ABSTRACTION.* Abstract design in blue, gray, green, and cream, on a parti-colored gray and rose ground. Signed at upper left PICASSO.

Gouache: 8½ *x* 12½ *inches*

From the Buchholz Gallery, New York

Picasso Exhibition, Pierre Matisse Gallery, New York, 1943

PABLO PICASSO — SPANISH: B. 1881

9. *ABSTRACTION.* Abstract composition in pink, blue and brown, on blue, gray and brown panels, before a black ground. Signed at upper right PICASSO, and dated 1-6-20.

Gouache: 7¾ *x* 8¼ *inches*

From the Buchholz Gallery, New York

Exhibited at the Pierre Matisse Gallery, New York

[NUMBER 10]

1400

GEORGES ROUAULT — FRENCH: B. 1871

10. *ELEGANTE.* Depicting a young woman at half length almost in profile to the left, fashionably attired in a blue, rose and yellow gown, with plumed hat. Blue and green background. Signed at lower right G. ROUAULT, and dated 1908.
Oil with turpentine: 10½ *x* 8 *inches*

Collection of A. Farra, Paris

Braque-Rouault Exhibition, Tate Gallery, London, 1946, no. 37 (erroneously catalogued as a watercolor)

[See illustration]

HENRY MOORE, R.A. BRITISH: 1831-1896

10A. *RECLINING FIGURE: BRONZE.* Reclining figure of a woman, leaning on her right arm, her left hand resting on her thigh. Green patina.

Length 7¾ inches

CONSTANTIN GUYS FRENCH: 1805-1892

11. *PORTRAIT OF A LADY.* Full-length figure standing slightly to the left, her hands resting on her hips, in décolleté gown with wide bouffant skirt and blue apron, the bodice trimmed with yellow bows. (*Pach*)

Watercolor: 16¼ *x* 10½ *inches*

Note: A similar figure by Guys is in the Museum of Modern Art, New York.

Collection of Maurice Gobin, Paris

CONSTANTIN GUYS FRENCH: 1805-1892

12. *FOUR FIGURES.* Two ladies in fashionable attire with bouffant skirts, and bonnets, and carrying fans, the figure in the foreground in blue; accompanied by gentlemen in silk hats following at the right. (*Pach*)

Watercolor: 11¼ *x* 8¼ *inches*

JOHANN BARTHOLD JONGKIND DUTCH: 1819-1891

13. *LA COTE ST. ANDRE.* Green landscape, with a curving road leading from the left foreground, bordered in the middle distance by the clustered houses of a town. At the left, a church spire is silhouetted against the cloudy sky. Signed at lower left JONGKIND, and dated at lower right *La Côte St. André, 30 Oct.* 1878. (*Pach*) *Watercolor:* 5 *x* 10 *inches*

From the Galerie André Schoeller, Paris

PAUL CEZANNE FRENCH: 1839-1906

14. *LA VALLEE DE L'ARC.* View of a wide valley with a sloping hill in the background, seen from an emerald green foreground, with small houses scattered through the middle distance. (*Lord*) *Watercolor:* 19 *x* 11¾ *inches*

From Marcelle Guiot, Paris

[NUMBER 15]

300-

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

15. *BAIGNEUSE. Monotype in Colors Touched with Pastel.* Nude figure of a girl bending over, resting her left foot on the rim of a tub. Rose- and yellow-tinted background, with an orange and blue drapery at the left. Stamped at lower left DEGAS. 18¼ *x* 15 *inches*

Note: Since the above monotype has been touched with pastel, it may be a second proof, and hence very rare.

Vente Degas, Paris, 1919, no. 325
Collection of Ambroise Vollard, Paris
From Paul Rosenberg, New York

[See illustration]

[NUMBER 16]

RAOUL DUFY FRENCH: B. 1880

16. *INTERIOR.* An interior with a flagged pink floor lighted by a wide window overlooking a landscape. A nude is seated in the foreground in a yellow chair looking towards a painting on an orange easel. Blue portfolio and yellow table in the background. Signed at lower left RAOUL DUFY. *Watercolor:* 19 *x* 25 *inches*

[See illustration]

100.

RUFINO TAMAYO — MEXICAN: B. 1900

17. *MAN AND DONKEY.* Native figure in white costume standing with his back to the observer, leading a pack donkey. Shaded gray and terra cotta background. Signed at upper left TAMAYO, and dated '40. (*Hines*)

Watercolor: 13½ *x* 16¼ *inches*

From the Lilienfeld Galleries, New York

600.

MARIO ALONSO — MEXICAN: B. 1912

18. *LOS TORITOS (BULL AND COW).* A purple bull and recumbent cow in a green landscape. Signed at lower right M. ALONSO, and dated '38. (*Petter*)

Ink and watercolor: 9½ *x* 10¾ *inches*

Exhibition of Twenty Centuries of Mexican Art, Museum of Modern Art, New York, 1930, no. 137, illustrated in the catalogue

Exhibited at the Yale University Art Gallery, New Haven, Conn., 1943-46

110.

ROBERTO MONTENEGRO — MEXICAN: B. 1885

19. *WOMAN WITH FISH.* A native woman in black, white and green costume standing on a terrace, holding a fish; a scarlet starfish lies on the ground. A second figure is seen at a window waving a white handkerchief. A mammoth conch shell is placed on a pedestal at the right. Signed at lower right R. MONTENEGRO. (*Hines*)

Oil on board: 9 *x* 12 *inches*

From the Lilienfeld Galleries, New York

150.

MARIO ALONSO — MEXICAN: B. 1912

20. *SE QUEDO FRIO (HE REMAINED COLD).* A white bull lying in the foreground of an emerald green landscape, with the skeleton of a matador standing on the capitol of a column at the left. Purple sky. Signed at lower right *III* ALONSO *Ostrolaza, XII,* '41. (*Petter*)

Oil: 14 *x* 16¼ *inches*

Exhibited at the Yale University Art Gallery, New Haven, Conn., 1943-46

500.

RAOUL DUFY — FRENCH: B. 1880

21. *PAYSAGE.* Two trees in gray and green foliage, framing a view of rolling emerald green and henna landscape where figures are seen working in a field. Other figures are gardening in the foreground, and two spectators stand at the left. Signed at lower right RAOUL DUFY.

Watercolor: 19½ *x* 25 *inches*

[NUMBER 22]

GEORGES ROUAULT — FRENCH: B. 1871

22. *LES DEUX PUROTINS.* Two men dressing in an interior before a gray-green wall hung with a mirror; one barefooted and holding a brush. In the background, a bed. Signed at upper left G. ROUAULT, and dated 1914.

Gouache: 12 *x* 8 *inches*

Collection of A. Farra, Paris

[See illustration]

[NUMBER 23]

/ 500

GEORGES ROUAULT FRENCH: B. 1871

23. *LES EMIGRANTS.* Weary figures carrying packs on their backs, traveling through an evening landscape beneath a blue and orange sky. Signed at lower right G. ROUAULT, and dated 1911. *Oil and pastel:* 20 *x* 21½ *inches*

Collection of Ambroise Vollard, Paris

Collection Moch, Paris

From the Galerie André Schoeller, Paris

[See illustration]

RUFINO TAMAYO — MEXICAN: B. 1900

24. *MEXICAN WOMAN.* Half-length figure of a woman in hooded mauve cloak, with hands clasped before her and looking to half left. Behind her, a rose archway and column, and view of mountain landscape. Signed at lower left TAMAYO, and dated '39. (*Petter*) *Oil:* 17 *x* 13 *inches*

RAOUL DUFY — FRENCH: B. 1880

25. *FLORENCE.* Renaissance palaces bordering the blue, green and rose waters of the Arno with the great dome of the Duomo seen in the left distance. An arched bridge spans the water. A setting sun is suspended in the sky. Signed at lower right RAOUL DUFY, and dated *Florence,* 1922. *Watercolor:* 19 *x* 24½ *inches*

MAURICE PRENDERGAST — AMERICAN: 1859-1924

26. *SEA AND BOATS.* Rippling blue-green water of an inlet, probably at St. Malo, animated with steam launches and small sailing vessels, one with a blue sail. Irregular shore line in the distance, beneath a rose-tinted sky. Signed at lower right PRENDERGAST. (*Pach*) *Watercolor:* 12¾ *x* 19¼ *inches*

Maurice Prendergast Memorial Exhibition, Whitney Museum of American Art, New York, 1934, no. 78

RAOUL DUFY — FRENCH: B. 1880

27. *HORSES ON THE SEASHORE.* Spirited figures of brown and orange horses, rearing and prancing and accompanied by youths in classic white garb upon a bright blue beach before a view of a sea with boats. With inscriptions by the artist, and signed at lower centre RAOUL DUFY. (*Wulf*)
Watercolor and gouache: 15½ *x* 28¾ *inches*

Collection Mazaraki, Paris

Exposition d'Anvers, 1926

Compare Pierre Courthion, *Raoul Dufy,* 1929, p. XI

MAURICE DE VLAMINCK — FRENCH: B. 1876

28. *VILLAGE STREET.* A woman in blue walking along a curving rutted road leading past cottages with green and orange roofs. Green foreground at the left bordered by trees. Telegraph poles lining the road are silhouetted against the cloudy deep blue sky. Signed at lower left VLAMINCK. (*N. Y. Private Collector*)
Watercolor: 15 *x* 18 *inches*

From the Galerie d'Elysée, Paris

[NUMBER 29]

4100

VINCENT VAN GOGH DUTCH: 1853-1890

29. *LANDSCAPE AT ARLES.* Open sunlit fields divided by a diagonal row of trees in varied summer foliage. Buildings with flat roofs border the farther field seen in the distance. (*Pach*) *Pen and India ink:* 10 *x* 13½ *inches*

Note: Accompanied by a letter to the present owner by Mme J. Van Gogh-Bonger, sister-in-law of the artist, who presented the drawing to Mr Pach.

Drawn in 1888

Collection of Mme J. Van Gogh-Bonger, Amsterdam

Loan Exhibition of Work by Vincent Van Gogh, Cleveland Museum of Art, Cleveland, 1948, no. 44, illustrated in the catalogue

[See illustration]

FERDINAND VICTOR EUGENE DELACROIX

FRENCH: 1798-1863

30. *TIGER RESTING.* A recumbent tiger, lying on a ledge, with the right hind leg resting on the ground, and leaning his head back against a rock. Stamped at lower left E.D. (*Pach*) *Watercolor:* 9 *x* 13 *inches*

Note: Probably painted about 1830 and related to the Louvre painting, *Young Tiger Playing with Its Mother.*

Eugène Delacroix Atelier Sale, Paris, 1864

Delacroix Exhibition, Wildenstein Galleries, New York, 1944, no. 64, illustrated in the catalogue

Compare Alfred Robaut, *L'Oeuvre Complet de Eugène Delacroix,* 1885, no. 1561

Recorded and illustrated in color in *The Journal of Eugène Delacroix,* translated by Walter Pach, 1937, opp. p. 350

[See illustration]

FERDINAND VICTOR EUGENE DELACROIX

FRENCH: 1798-1863

31. *CHRIST ON THE LAKE OF GENNESARET.* The disciples in a small skiff tossed by the waves in the tempest; calling to the Savior in their fear, Who lies asleep in the stern of the boat, His head outlined by a halo. The group is seen from above, with the boat entering the right foreground. A shore is outlined in the distance. (*Pach*) *Oil on board:* 7½ *x* 9¼ *inches*

Note: Several versions of the above subject by Delacroix exist, one in the Metropolitan Museum of Art, New York, others in the Museum of Fine Arts, Boston, and the Paul Gallimard Collection, Paris.

Painted about 1853

Collection of Antonin Mercier, Paris, 1918

Courbet and Delacroix Exhibition, Marie Harriman Galleries, New York, 1933

Delacroix Exhibition, Portland Art Museum, Portland, Ore., 1940

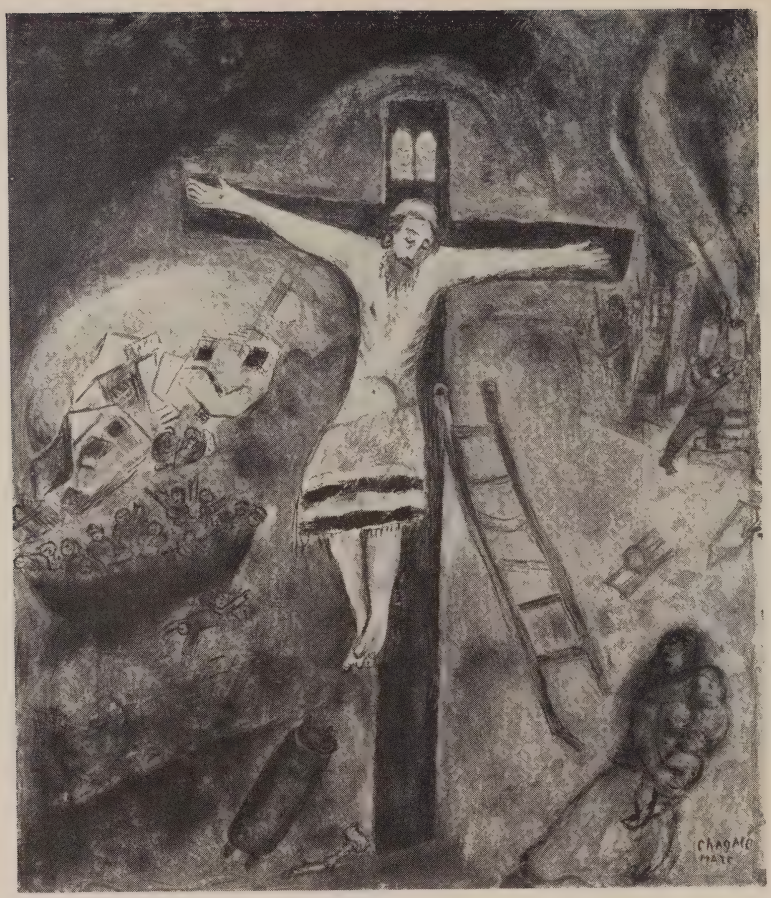
Delacroix Exhibition, Albright Art Gallery, Buffalo, 1940

Delacroix Exhibition, Wildenstein Galleries, New York, 1944, no. 35

Mentioned in the *Journal of the Walters Art Gallery,* 1938, vol. 1, p. 110

Compare Alfred Robaut, *L'Oeuvre Complet de Eugène Delacroix,* 1885, pp. 326-328, no. 1215

[See illustration]



[NUMBER 32]

MARC CHAGALL — RUSSIAN: B. 1887

32. *CRUCIFIXION*. Portraying the Savior upon the cross, the flesh tones in yellow, with a blue tunic about His loins. Surrounding Him are scenes of a shipwreck, building of a village, a house on fire. A woman carrying a child walks away from the cross into the foreground. Signed at lower right CHAGALL, MARC. (*Asch*) *Oil and watercolor:* 17 *x* 14¼ *inches*

From the Pierre Matisse Gallery, New York

[See illustration]

[NUMBER 33]

GEORGES ROUAULT

FRENCH: B. 1871

33. *PIETA.* The dead Savior supported by Nicodemus and Joseph of Arimathea standing at either side, with a smaller figure of the Magdalen at centre in blue and turquoise gown. Turquoise, green, yellow and blue background, with the image of Christ on the handkerchief of S. Veronica. Signed at lower right G. ROUAULT. *Oil on paper mounted on canvas:* 23 *x* 17½ *inches*

[See illustration]

[NUMBER 34]

RAOUL DUFY FRENCH: B. 1880

34. *CANOTIERS A NOGENT-LE-PERREUX.* Gray and green trees, and a picturesque chalet with latticed balcony and door, bordering a lake in the foreground. Figures in rowboats and skulls animate the green water; other figures are seen on the shore behind a balustrade at left, and sitting on a park bench by a purple lawn at centre. Bright blue sky. Signed at lower right RAOUL DUFY. (*Wulf*) *Oil:* 24 *x* 29 *inches*

Painted in 1925

From DeHauke & Co., Inc., New York

Recorded and illustrated in Christian Zervos, *Raoul Dufy,* 1928, fig. 50

[See illustration]

[NUMBER 35]

MAURICE UTRILLO

FRENCH: B. 1883

35. *CERCLE CATHOLIQUE DU SACRE COEUR.* A broad road ascending a hill into the foreground, bordered at the left by a white wall and entrance to the *Cercle Catholique du Sacré-Coeur.* White buildings border the road in the distance, with red and blue roofs outlined against the summer sky. At the right, figures are grouped beside a street lamp. Signed at lower right MAURICE, UTRILLO, *V.* *Oil:* 18 *x* 21½ *inches*

From the Galerie Pétrides, Paris

[See illustration]

[NUMBER 36]

PABLO PICASSO SPANISH: B. 1881

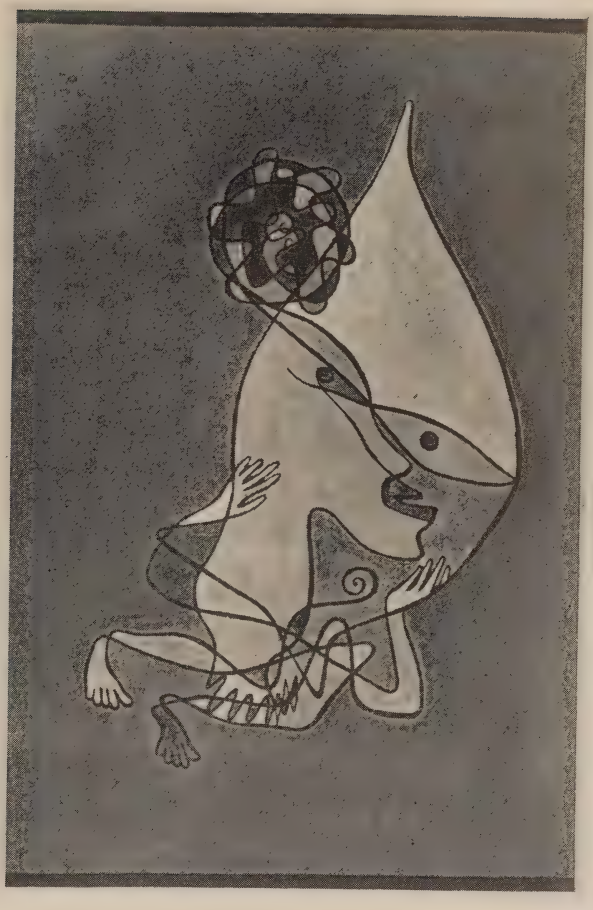
36. *THE NECKLACE.* Two figures, one in profile at the left, holding a drawing, the other facing the observer with a necklace suspended between raised hands. Signed at lower right PICASSO, and dated at lower left 8.9.38. (*Petter*)

Pen and India ink: 26½ *x* 17¾ *inches*

Exhibited at the Yale University Art Gallery, New Haven, Conn., 1943-44

Recorded and illustrated in Christian Zervos, *Tableaux Magiques de Picasso,* 1938, vol. 13 (Cahiers d'Art), no. 192

[See illustration]



[NUMBER 37]

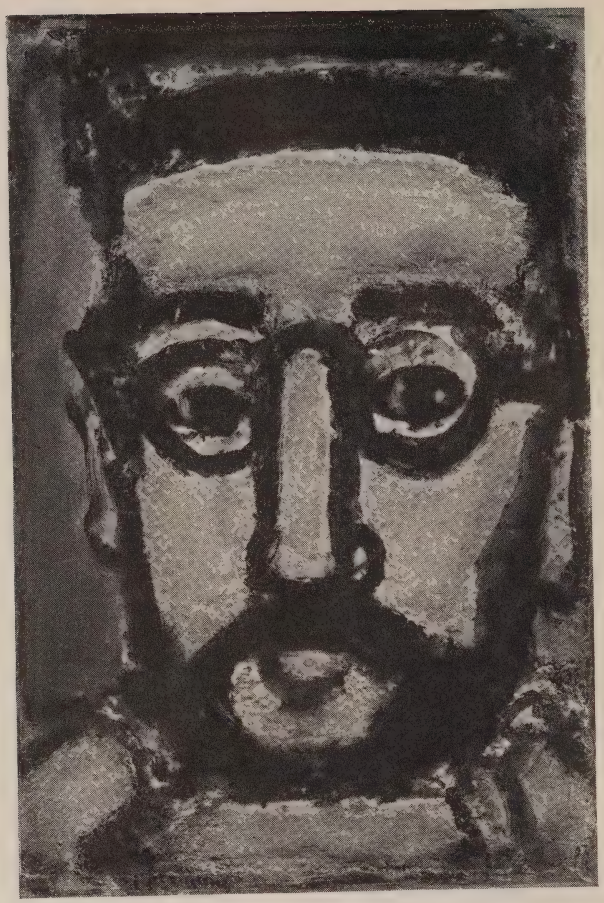
PAUL KLEE — SWISS-GERMAN: 1879-1940

37. *THE ROSE-DWARF.* Figure in motion, in fawn, orange, red and yellow, with a pink coniform cap upon which is balanced a rose. Blue-gray background. Signed at upper left KLEE, and dated 1927. (*Petter*) *Oil:* 19¼ *x* 12¼ *inches*

From the Galerie Flechtheim, Berlin

Exhibited at the Yale University Art Gallery, New Haven, Conn., 1944-46

[See illustration]



[NUMBER 38]

GEORGES ROUAULT — FRENCH: B. 1871

38. *JUGE.* Head-and-shoulders portrait of a man with black moustache and beard, looking at the observer through spectacles, wearing a black square cap and crimson judge's robe. Olive green background. Signed at lower left G. ROUAULT.
Oil on cradled panel: 13 *x* 8½ *inches*

Painted in 1947
Acquired from the artist

[See illustration]

[NUMBER 39]

PABLO PICASSO SPANISH: B. 1881

39. *HEAD OF A YOUNG GIRL.* Head-and-shoulders portrait of a girl, her features outlined in black, green and red, framed by green- and turquoise-tinted hair; wearing a white dress striped in turquoise. Black background. Signed at lower left PICASSO, and dated 5 *Mai,* '44. *Oil on paper:* 24½ *x* 18¾ *inches*
From the Drouin Gallery, Paris

[See illustration]

CONSTANTIN BRANCUSI — RUMANIAN: B. 1876

40. *STUDY FOR 'THE LOVERS': PLASTER CAST.* Rectangular composition, with two figures embracing. With plinth. (*Pach*) *Total height* 18½ *inches*

Note: A study for or after the upper half of the monument in the Cimetière du Montparnasse, erected by the sculptor in memory of a girl who killed herself because of an unhappy love affair. The above cast, made by Brancusi himself for the present owner, is the one that was exhibited at the Armory Show of 1913, and shown in the photograph of the exhibition reproduced in Walter Pach, *Queer Thing, Painting.*

Armory Show Exhibition, New York, 1913

ANDRE DERAIN — FRENCH: B. 1880

41. *HEAD OF AN ITALIAN GIRL.* Half-length figure of a young girl in black hooded cloak with white blouse, her head tilted to the left and resting against her right hand, her left hand holding her cloak. Green background. (*Pach*) *Oil:* 22 *x* 15¾ *inches*

Collection of Marius de Zayas, New York, 1923

Exhibited at the Carnegie Institute, Pittsburgh, Pa., 1940

GEORGES ROUAULT — FRENCH: B. 1871

42. *DEUX FEMMES.* Two women in conversation depicted at full length, one with a red hat and leaning one hand on a chartreuse chair at her side. Green and blue background. Signed at lower right GEORGES ROUAULT, and dated 1913. *Gouache and watercolor:* 12 *x* 7½ *inches*

From the Galerie Kate Perls, Paris

Collection of Walter P. Chrysler, Jr., Parke-Bernet Galleries, Inc, 1945

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 243

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 243

OSCAR KOKOSCHKA — AUSTRIAN: B. 1886

43. *PORTRAIT OF THE ARTIST.* Head-and-shoulders portrait, looking to half left, and working on a painting placed on an easel at the left. His head is outlined against a green background, and he wears a mazarine blue coat. Signed at lower right with initials O.K. (*Carmichael*) *Oil:* 15½ *x* 17 *inches*

Painted in 1925

Collection of Heik Kunze, Berlin

[NUMBER 44]

1800.

GEORGES ROUAULT — FRENCH: B. 1871

44. *LE CHRIST SOLITAIRE.* The Savior, in rose-pink mantle, standing in the foreground of a landscape, the perspective worked in horizontal layers of rose, blue and yellow. Orange, yellow and red buildings and a tower are grouped upon the horizon, beneath a full moon suspended in the sky. Signed at the lower right G. ROUAULT. *Oil:* 13 *x* 19¾ *inches*

[See illustration]

300.

AZTEC SCULPTURE

45. *WOMAN AND SNAKE: STONE SCULPTURE.* Seated figure of a woman with stylized headdress, entwined by a snake. (*Pach*) *Height* 15½ *inches*

Note: Aztec sculpture of the finest period, showing an unusual subject combining the Snake, author of cosmic life (as seen in the Milky Way) and Woman, the author of human life.

Collection of Miguel Covarrubias

[NUMBER 46]

PIERRE AUGUSTE RENOIR FRENCH: 1841-1919

46. *FEMME ASSISE SUR L'HERBE.* Green and rose sloping field, bounded by woods at the left, with a distant vista of landscape at the right beneath a brilliant blue sky. In the foreground, a girl in blue and white dress with leghorn hat is seated on the ground, resting, facing half right. Signed at lower right RENOIR.

Oil: 11½ *x* 12½ *inches*

From the Galerie Van Leer, Paris

[See illustration]

[NUMBER 47]

GEORGES ROUAULT — FRENCH: B. 1871

47. *NOLI ME TANGERE.* Green, turquoise, red and orange landscape beneath a full moon in a vivid multicolored sky, with a building and tower on the horizon. The Savior, in a white robe with golden halo, stands in the centre foreground, the Magdalen in hooded light blue cloak appearing before Him. Within a striped framework. Signed within frame at lower left G. ROUAULT, and dated 1938. *Oil:* 20¼ *x* 22½ *inches*

Acquired from the artist

[See illustration]

[NUMBER 48]

PAUL CEZANNE FRENCH: 1839-1906

48. *LA VIE DES CHAMPS.* A light green meadow bordering a blue stream which flows across the middle distance. A girl in crimson skirt stands at centre balancing a jar upon her head. Horses graze at either side, and two figures stand at the left, watching an artist sketch. In the distance, a villa surmounts a hill. Blue sky. *Oil:* 11 *x* 14 *inches*

Collection of Prince Antoine Bibesco, Paris, 1931, no. 75, illustrated in the catalogue

From the Pierre Matisse Gallery, New York

Exhibition of Painters of the XIX Century, Burlington Fine Arts Club, London, 1922

Exhibition of the Works of Cézanne, Pennsylvania Museum of Art, Philadelphia, 1934, no. 7

Described and illustrated in Lionello Venturi, *Cézanne Son Art-Son Oeuvre,* 1936, vol. I, p. 121, no. 251; and vol. II, plate 67, fig. 251

[See illustration]

[NUMBER 49]

7750.

PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919

49. *LE JARDIN DE LA POSTE A CAGNES.* A girl in blue and red dress, and yellow hat, is seated on the ground in the foreground of a garden. Behind her, rows of fruit trees, with green, yellow and rose foliage silhouetted against a vivid blue summer sky. Signed at lower left RENOIR. (*Loewy*)

Oil: 18½ *x* 21¾ *inches*

Painted in 1906

From Durand-Ruel, New York

From the Valentine Gallery, New York

[See illustration]

5750.

GUSTAVE COURBET — FRENCH: 1819-1877

50. *POMMES ET POIRE.* A group of red apples and a pear placed before a brown background with leafage. Signed at lower left G. COURBET, and dated '71. (*Cargill Estate*)

Oil: 9½ *x* 13 *inches*

From Robertson and Bruce Galleries, Ltd, Dundee

FERDINAND VICTOR EUGENE DELACROIX

FRENCH: 1798-1863

51. *CICERO ACCUSING VERRES.* Shaped ceiling design for a pendentive, showing Cicero in a rose toga standing before the tribunal during his prosecution of Verres for his extortions. Two half-nude figures bringing testimony approach at the right. (*Pach*) *Oil:* 11½ *x* 16¼ *inches*

Note: A study for the decorations of the Bibliothèque, Chambre des Deputés, Paris, executed in 1846.

Courbet and Delacroix Exhibition, Marie Harriman Galleries, New York, 1933

Delacroix Exhibition, Wildenstein Galleries, New York 1944, no. 20

Recorded and illustrated in color in *The Journal of Eugène Delacroix,* translated by Walter Pach, 1937, opp. p. 602

Compare Alfred Robaut, *L'Oeuvre Complet de Eugène Delacroix,* 1885, pp. 225 and 237

Compare Raymond Escholier, *Delacroix, Peintre, Graveur, Ecrivain,* 1929, pp. 21, 38

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

52. *CASTEL-SAINT-ELIA.* A wooded cleft between two high rocky promontories overgrown with greens, with a vista of hills in the distance beneath a cumulus sky. Stamped at lower left *Vente Corot,* with seal on back of the Corot sale. *Oil on board:* 9½ *x* 14¼ *inches*

Painted about 1826-1827

Vente Corot, Paris, 1875, no. 314

Collection Ducasse

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot,* 1905, vol. II, p. 54, no. 149, illus. p. 55

MARIE LAURENCIN

FRENCH: B. 1885

53. *PETITE FILLE EN ROBE BLEUE.* Three-quarter-length figure of a young girl, seated to the right with one hand at her hip, her head in profile, looking down at a paper that she holds on her lap. She wears a blue dress, and is sitting before a gray and mauve background. Signed at upper centre MARIE LAURENCIN, and dated 1939. *Oil:* 10¾ *x* 13¾ *inches*

Acquired from the artist

MAURICE UTRILLO

FRENCH: B. 1883

54. *VILLAGE SQUARE.* Trees in autumn foliage at the left bordering a square where figures are crossing, and partly concealing a stone church in the background, the steeple rising before a cloudy bright blue sky. A white house is seen adjacent to the church at right. Signed at lower left MAURICE UTRILLO, *V.,* and dated 1932. (*N. Y. Private Collector*) *Oil:* 16½ *x* 13¼ *inches*

From the Galerie d'Elysée, Paris

[NUMBER 55]

2100

CAMILLE PISSARRO FRENCH: 1831-1903

55. *STATUE DE HENRI IV, PARIS: ARBRES EN FLEURS.* View of the equestrian statue of Henri IV, by Lemot, upon a high white pedestal and surrounded by an iron rail. Pedestrians walk through the square at the left, others stand in the background overlooking the view of the *Pont Neuf.* Trees in russet and yellow foliage bordering the square screen the bright blue sky. Signed at lower left C. PISSARRO, and dated 1901. (*Loewy*) *Oil:* 18 *x* 15¼ *inches*

From the Carroll Carstairs Gallery, New York

Camille Pissarro Exhibition, Galerie Bernheim jeune, Paris, 1902, no. 9

Described and illustrated in Ludovic Rodo Pissarro and Lionello Venturi, *Camille Pissarro, Son Art - Son Oeuvre,* 1939, vol. I, p. 244, no. 1174; and vol. II, pl. 232, fig. 1174

[See illustration]

[NUMBER 56]

JULES PASCIN — AMERICAN: 1885-1930

56. *JEUNE FEMME ASSISE.* A young girl in green and white chemise, portrayed at full length, seated with hands clasped resting on the left knee. Her head is turned slightly, gazing to half left. A figured green, purple, rose and white cloth covers the head of the *chaise longue* upon which she is sitting. Signed at upper right PASCIN. (*Asch*) *Oil:* 36 *x* 28¾ *inches*

Acquired from the artist, Paris, 1930

[See illustration]

[NUMBER 57]

HENRI MATISSE — FRENCH: B. 1869

57. *RECLINING NUDE.* Nude figure of a woman at almost full length, reclining on a white drapery which partly covers a striped fawn couch, her head resting tilted slightly to the right on a white cushion. Light fawn background, with a diagonally striped reddish brown floor seen at the right. Signed at lower left HENRI MATISSE. (*Pach*) *Oil:* 25½ *x* 21½ *inches*

Acquired from the artist, Paris, 1915

[See illustration]

PABLO PICASSO — SPANISH: B. 1881

58. *FEMME AU CHAPEAU MAUVE, FOND BLEU (DORA MAAR).* Bust-length portrait of a woman with dark hair, wearing a purple and green hat, and blue dress trimmed with a white guimpe and black border. Sky blue shaded background. Signed at lower left PICASSO, and dated '39.

Oil: 25½ *x* 19½ *inches*

Note: With inscription on the back of canvas in the artist's handwriting: *Royan* 14-10-'39.

Acquired from the artist

From the Galerie Pierre, Paris

Collection of Lee A. Ault, New York

Exhibition of Paintings from New York Private Collections, Museum of Modern Art, New York, 1946

[See illustration]

[NUMBER 58]

[NUMBER 59]

GEORGES ROUAULT FRENCH: B. 1871

59. *PAYSAGE BIBLIQUE.* Green landscape with red and orange buildings, beneath a turquoise sky lighted by a full moon. In the foreground, the Savior in a white robe and two disciples, with the three Marys standing at the left, other figures in the middle distance at the right. Signed at lower right G. ROUAULT.

Oil on cradled panel: 14¾ *x* 21 *inches*

Painted in 1947

Acquired from the artist

Exposition, Oeuvres Récentes de Rouault, Galerie des Garets, Paris, 1947, no. 23

[See illustration]

[NUMBER 60]

2600.

MAURICE UTRILLO — FRENCH: B. 1883

60. *LE LAPIN AGILE.* Picturesque section of Montmartre with roads intersecting in the foreground, bordered by a buttressed wall at the right shaded by trees. A group of white and pink buildings with green shutters border the opposite corner surrounded by a fence and centred by a two-story cafe labled *Le Lapin Agile.* Several figures follow the narrow lane leading away at the right. Signed at lower right MAURICE UTRILLO, *V,* and inscribed at lower left *Montmartre.*

Oil: 21 *x* 28¾ *inches*

From the Galerie Pétrides, Paris

[See illustration]

PIERRE BONNARD — FRENCH: 1867-1947

61. *LANDSCAPE THROUGH A WINDOW*. A view, looking through a blue-green window, of a landscape with purple, yellow, and orange buildings and bare gray branches of trees patterned against a mauve sky. A curtain cord crosses the window diagonally. Signed at lower right BONNARD. *Oil:* 24 *x* 13 *inches*

From the Galerie Pétrides, Paris

[See illustration]

[NUMBER 61]

EDOUARD MANET FRENCH: 1832-1883

62. *LES PETITS CAVALIERS.* A meeting of thirteen cavaliers dressed in seventeenth century costumes, some with plumed hats, standing in groups before a sky background: the central group in fawn, gray and rose, one figure in profile, waving his hat in the air; a group of three at the left dressed in black and turquoise blue and rose; and at the right, three young men without hats in scarlet, green and fawn. Signed at lower right MANET, *d'après Velasquez.* (*Cargill Estate*) *Oil:* 18½ *x* 30½ *inches*

Note: After the Velasquez painting *The Conversation,* in the Louvre, Paris (See G. Allende-Salazar, Velasquez, *Klassiker der Kunst,* p. 252).

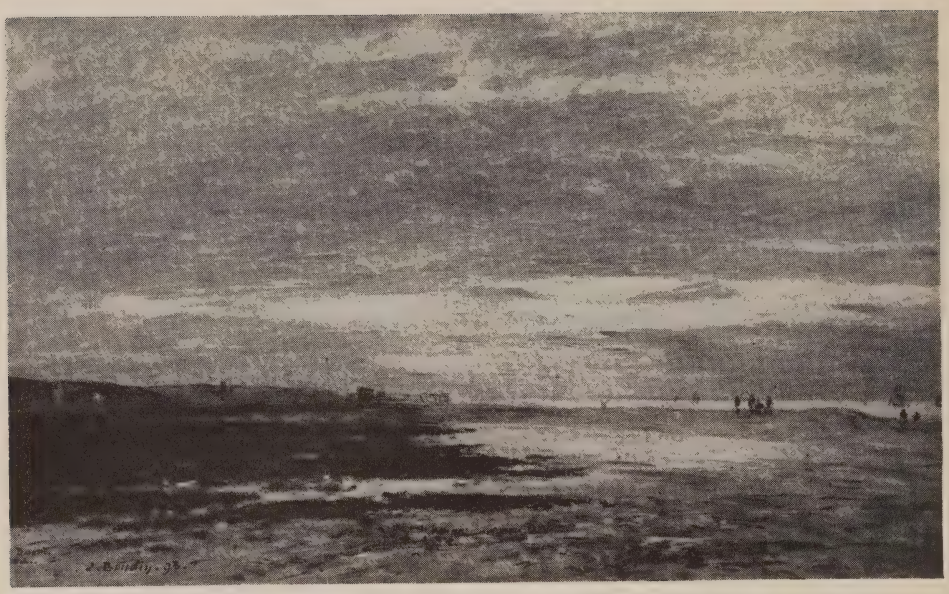
The present painting was sold by Manet to M. Faure (*v.i.*) in June, 1878, together with the *Déjeuner sur l'Herbe,* and a head after Filippino Lippi. M. Faure was the celebrated baritone who was one of the foremost Parisian figures of the second half of the nineteenth century (see Tabarant, *v.i.*). In the preface to the catalogue of his collection, published in 1902, we read that the year 1873 was a decisive year in the career of M. Faure as a collector. He saw by chance at a picture dealer's a number of canvases by Edouard Manet, among others the *Chanteur Espagnol,* and immediately took a great liking to the new art. He made Manet's acquaintance, and during the ensuing ten years of their friendship, many canvases were acquired directly from the artist's studio, which explains the remarkable quality of M. Faure's collection, containing, as it did, works by Manet dating from practically every period of the artist's career.

A watercolor of the same subject, *Les Petits Cavaliers,* was sold in the *Vente Manet,* Paris, 1884, no. 133, and was later in the collection of the Prince de Wagram.

Painted in 1859
Collection of Jean Baptiste Faure, Paris, 1878
Collection of Tryggve Sagen, Oslo
From the Reid and Lefevre Gallery, London
Exposition Particulière de Manet, Paris, 1867, no. 48
Exposition de 22 Peintures de Manet—Collection Faure, Galerie Durand-Ruel, Paris, 1906, no. 5
Exhibition, Föreningen Fransk Konst, Stockholm, Copenhagen and Oslo, 1922
Manet Exhibition, Wildenstein Gallery, New York, 1948, no. 2, illustrated in the catalogue
Recorded in Theodore Duret, *Histoire de Edouard Manet,* 1902, no. 6
Recorded in Theodore Duret, *Manet and the French Impressionists,* 1912, p. 23 and p. 221, no. 6
Recorded and illustrated in Julius Meier-Graefe, *Edouard Manet,* 1912, p. 31, fig. 17
Recorded in Theodore Duret, *Histoire de Edouard Manet et Son Oeuvre,* 1926, p. 235, no. 6
Recorded and illustrated in Etienne Moreau-Nélaton, *Manet Raconté par Lui même,* 1926, vol. I, p. 24, illustrated plate 6
Recorded in A. Tabarant, *Manet Histoire Catalographique,* 1931, p. 30, no. 6
Described and illustrated in Paul Jamot and Georges Wildenstein, *Manet,* 1932, vol. I, p. 115, no. 7; and vol. II, p. 5, no. 18
Engraved by Manet

[See illustration]

[NUMBER 62]



[NUMBER 63]

EUGENE LOUIS BOUDIN — FRENCH: 1824-1898

63. *COUCHER DE SOLEIL A DEAUVILLE.* A wide beach with tidal pools reflecting the glowing orange and rose light of a setting sun. Figures are grouped upon the sands before a view of the sea stretching into the distance at the right, dotted with sailing vessels. At the left, reddish brown seaweed mixes with the tidal pools; low blue hills and buildings mark the horizon beneath the darkening sky. Signed at lower left E. BOUDIN, and dated *Deauville,* 20 *Octobre,* '93. *Oil: 22 x 35¼ inches*

From Durand-Ruel, Paris

[See illustration]

[NUMBER 64]

300-

CLAUDE MONET — FRENCH: 1840-1926

64. *EFFET DE NEIGE A GIVERNY*. A group of farm buildings with gabled roofs covered with snow, bordering a white field in the foreground, seen in the haze of a snowstorm; in the distance, the misty outlines of low woods. Luminous light gray sky. Signed at lower left CLAUDE MONET, and dated '93. (*Cargill Estate*) *Oil:* 26 *x* 36½ *inches*

From Durand Ruel, New York

Collection of John T. Spaulding, Boston

[See illustration]

[NUMBER 65]

GEORGE BELLOWS, N.A. AMERICAN: 1882-1925

65. *THE PIGEON HOUSE.* A rustic red cottage with adjacent shed is situated in the foreground of a hilly landscape; two white pigeons are perched on its gabled roof, and chickens peck in the yard below. A white house is seen in the distance. Low purple mountains form the horizon beneath an aquamarine sky. Signed at lower left GEO. BELLOWS. (*Rand*) *Oil:* 18 *x* 22 *inches*

Painted in Woodstock, N. Y., in 1920

From the George Bellows Estate

From the Allison Gallery, New York

Exhibited at the Babcock Gallery, New York, 1948

[See illustration]

[NUMBER 66]

THOMAS EAKINS, N.A. AMERICAN: 1844-1916

66. *THE SPANISH WOMAN (DOLORES).* Bust-length portrait to half left of a Spanish woman with dark hair and eyes, wearing drop earrings and dressed in a white oval-necked gown trimmed with a pink ribbon. Light gray background. (*Pach*) *Oil: 22 x 18½ inches*

Painted in 1870

Collection of Mrs Thomas Eakins, Philadelphia, 1929

Described in Lloyd Goodrich, *Thomas Eakins, His Life and Work,* 1933, p. 162, no. 34

[See illustration]

WINSLOW HOMER, N.A. AMERICAN: 1836-1910

67. *A VOICE FROM THE CLIFFS.* Three young fisherwomen grouped in the foreground on the beach of a cove, and seen at three-quarter length, looking intently to half right. All are wearing blue dresses, the one at the left with a red fichu and carrying fishing nets over her shoulder. The others are holding baskets filled with fish and bright blue bobs. A high white chalk cliff rises abruptly in the background, and a dory is beached on the sands at the left. A small sailing boat is under way at the right, casting its reflection on the calm water of the cove. Signed at lower right WINSLOW HOMER, and dated 1883. (*Rand*)

Watercolor: 20¾ x 29¾

Note: The above composition of the three figures appears in Homer's *Hark! the Lark,* an oil painting which, as Mr. Goodrich (*v.i.*) states, "He himself evidently considered . . . his best achievement to date, for he chose it to exhibit at the Royal Academy in the summer of 1882". Homer painted the above watercolor in the following year, and his enthusiasm for it may be shown by his own letter of 1902 (Goodrich, p. 80) where he writes: "Only once in the last thirty years have I made a duplicate, and that was a watercolor from my oil picture now owned by the Layton Art Gallery, Milwaukee, called 'Hark! the Lark'. It is the most important picture I ever painted, and the very best one, as the figures are large enough to have some expression in their faces".

Mr. Downes (*v.i.*) writes: "'A Voice from the Cliffs' is one of the most important of the Tynemouth series of water colors. . . The drawing has an unusually potent element of charm, and the first and last impression is of the extraordinary beauty of the composition . . ."

Collection of Edward C. Stedman, New York, 1886

Collection of Dr. Alexander C. Humphreys, New York, 1917

From M. Knoedler & Co, Inc., New York

Collection of Harold Somers, Brooklyn, N. Y., 1917

Collection of Edward Coykendall, Kingston, N. Y., 1924

From E. & A. Milch, Inc., New York

16th Annual Exhibition of the American Watercolor Society, New York, 1883 (a line drawing of the figures used as title-page of the catalogue)

8th Annual Exhibition, Philadelphia Watercolor Club, Philadelphia, 1910, no. 152

Winslow Homer Memorial Exhibition, Metropolitan Museum of Art, New York 1911, no. 33

Exhibition of Paintings lent by Dr. Alexander C. Humphreys, Carnegie Institute, Pittsburgh, Pa., 1914, no. 63, illustrated in the catalogue.

Exposition d'Art Americaine, Oeuvres de Sargent, MacKnight, Homer, Manship, Association Franco-Americaine d'Expositions de Peinture et de Sculpture, Paris, 1923, no. 38

Winslow Homer Centennial Exhibition, Pennsylvania Museum of Art, Philadelphia, 1936, no. 34

Winslow Homer Centenary Exhibition, Whitney Museum of American Art New York, 1936-7, no. 55

[*Continued*

[NUMBER 67]

Number 67—Concluded]

Centenary Exhibition of the Works of Winslow Homer, Carnegie Institute, Pittsburgh, Pa., 1937, no. 74

Exhibition, Thirty-eight Years on 57th Street, Milch Galleries, New York, 1947, no. 12

Winslow Homer Exhibition, Wildenstein Galleries, New York, 1947, no. 60, illustration in the catalogue.

Exhibited at the Babcock Gallery, New York, 1948

Illustrated (line drawing) in *The United States Art Directory & Year Book,* 1884

Recorded and engraved (etching by J. D. Smillie) in Sylvester R. Koehler, *American Art,* 1886, opp. p. 44

Recorded and reproduced (wood engraving) in *The Century Illustrated Magazine,* Vol. 27, November 1883, p. 18

Described in William Howe Downes, *The Life and Works of Winslow Homer,* 1911, pp. 102, 148-9, 267

Illustrated in *Scribner's Magazine,* Vol. XLIX, January 1911, p. 11

Illustrated in the *International Studio,* Vol. 52, April 1914, p. lxvii

Described and illustrated in Kenyon Cox, *Winslow Homer,* 1914, pp. 27-8, illustrated opp. p. 32

Illustrated in the *Fine Arts Journal,* Vol. 30, April 1914, p. 188

Illustrated in *Scribner's Magazine,* Vol. LVI, September 1914, p. 387

Illustrated in the *Fine Arts Journal,* Vol. 35, April 1917, p. 255

Illustrated in the *Fine Arts Journal,* Vol. 36, February 1918, p. 8

Recorded and illustrated in Nathaniel Pousette-Dart, *Winslow Homer,* 1923, plate 49

Illustrated in the *New York Times,* rotogravure section, December 20, 1936

Recorded by Theodore Bolton, *Water Colors by Homer, Critique and Catalogue,* Fine Arts Magazine, vol. 18, April 1932, p. 50

Illustrated in *Apollo* (London), Vol. 25, February 1937, p. 101

Illustrated in the *Carnegie Magazine,* Vol. 10, February 1937, p. 265

Described and illustrated in Lloyd Goodrich, *Winslow Homer,* 1944, pp. 79, 80, 82, and 98, ill. plate 21

Etched by J. D. Smillie, 1883

[See illustration]

[NUMBER 68]

ALBERT P. RYDER, N.A. AMERICAN: 1847-1917

68. *THE HUNTER'S REST*. Twilight landscape with a sportsman sitting leaning against the base of a tree at the left, surrounded by three hounds. His horse stands in profile at centre. The branches of the trees spread overhead, forming patterns against the luminous sky. An open field stretches across the middle distance with woods on the horizon at the left. (*Rand*) *Oil:* 14½ *x* 24½ *inches*

Note: Originally accompanied by a letter from the artist, as published in the catalogue when the painting was sold with the Alexander Morten collection, Hotel Plaza, New York, May 9-10, 1916 (no 115). It had previously been acquired from the artist, through Mr. Charles DeKay, by Mr. Louis A. Lehmaier, sometime before 1906.

Collection of Louis A. Lehmaier
Collection of Alexander Morten, New York, 1916
Collection of Charles Daniel
From the Macbeth Gallery, New York
From the Vose Gallery, Boston
Collection of Ralph Cudney, Chicago
From the Babcock Gallery, New York
From the Milch Gallery, New York
Armory Show Exhibition, New York, 1913, no. 966

[*Continued*

Number 68—Concluded]

International Exhibition of Modern Art, Association of American Painters and Sculptors, Chicago, 1913, no. 365

Exhibition, American Tonalists and Impressionists, Babcock Galleries, New York, 1943, no. 3

Exhibited at the New Britain Museum of Art, New Britain, 1943

Albert P. Ryder Centenary Exhibition, Whitney Museum of American Art, New York, 1947, no. 15

Illustrated in the International Studio, October 1918

Recorded in Frederic Fairchild Sherman, *Albert Pinkham Ryder,* 1920, p. 68, no. 30

Recorded in Frederic Newlin Price, *Ryder* (1847-1917) *A Study of Appreciation,* 1932, no. 65

[See illustration]

THOMAS EAKINS, N.A. — AMERICAN: 1844-1916

70. *THE RED RIBBON.* Portrait of a young woman at bust length facing the observer, her shoulders bare, her dark hair bound with a crimson ribbon. Green background. Signed at lower right with initials T.E. (*Pach*)

Oil: 18½ *x* 15½ *inches*

Note: Inscribed on the back of the panel on which the painting is mounted: *Painted by Thomas Eakins while he was in Paris, as stated by Mrs. Eakins, from whose collection this picture comes.* A study of a man's arm was on the back of the canvas before remounting (see L. Goodrich, *v.i.*).

Painted about 1866-70 in Paris

Collection of Mrs Thomas Eakins, Philadelphia, 1930

Described in Lloyd Goodrich, *Thomas Eakins, His Life and Work,* 1933, p. 161, no. 23

GEORGE B. LUKS — AMERICAN: 1867-1933

71. *THE BREAKER BOY.* Three-quarter-length figure of a boy wearing a miner's cap with lighted lamp, portrayed standing to half right leaning back against a wall, holding a cigarette in the right hand. He wears a green work suit with open rolled collar, his left hand thrust deep into his pocket. Deep set dark eyes gaze at the observer, from a face of remarkable character, the features reflecting a strong light shining from upper right. Signed at lower left GEORGE LUKS, and inscribed on back of canvas *Breaker Boy of Shenandoah, Pa,* signed, and dated 1921. (*Rand*)

Oil: 30 *x* 25 *inches*

Collection of John F. Braun, Merion, Pa.

From the Babcock Gallery, New York, 1943

From the Milch Gallery, New York

[*Continued*

[NUMBER 71]

Number 71—Concluded]

Retrospective Exhibition of Paintings by George Luks, Kraushaar Galleries, New York, 1923, no. 33

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1930

Exhibition, American Tonalists and Impressionists, Babcock Galleries, New York, 1943, no. 9

Exhibition, Thirty-Eight Years on 57th Street, Milch Galleries, New York, 1947, no. 14

Mentioned in Arts & Decoration, July 1926, p. 78

Mentioned in Elisabeth Luther Cary, *George Luks, American Artists Series,* Whitney Museum of American Art, n.d., p. 10

[See illustration]

[NUMBER 72]

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

72. *MISS LOLA.* Figure of a circus acrobat, 'Miss Lola au Cirque Fernando', depicted in profile in purple and yellow tights, hanging from a rope held by her teeth. Interior of a tent seen in the background with red and turquoise decoration. *Oil:* 34 *x* 14½ *inches*

Note: A study for the 'Miss Lola' in the National Gallery, Millbank, London. Another version of the Millbank painting has been published from the collection of Cawthra Mulock (*v.i.*), who formerly owned the above. Several drawings for the figure are found in the Degas sales: 1918, no. 251, and 1919, nos. 255-6.

Painted about 1879

Collection of Cawthra Mulock

Collection of Mlle P. Fevre, Paris, 1934

Fifth Anniversary Exhibition, The Impressionist Masters, Washington County Museum of Fine Arts, Hagerstown, Md., 1936, no. 3, illustrated in the catalogue

Exhibition, Night Scenes, Wadsworth Atheneum, Hartford, Conn., 1940, no. 41

[NUMBER 73]

CLAUDE MONET — FRENCH: 1840-1926

73. *ROUEN CATHEDRAL IN A MIST.* View of the Cathedral from the west end, with the Gothic structure reaching into the luminous sky, reflecting a blue light through the haze; the two towers seen to the left, and the recessed rose window at the right above the arched entrance. Signed at lower left CLAUDE MONET, and dated '94. *Oil:* 41¾ *x* 28¾ *inches*

Collection of Blanche Monet, daughter of the artist, Paris

[See illustration]

[NUMBER 74]

ANDRE DERAIN — FRENCH: B. 1880

74. *SEATED NUDE.* Nude figure of a woman in profile, seated to the right, her head bent forward resting against her left arm, her long black hair falling over her shoulders. Her knees are covered with a henna-rose drapery, and she sits on a white toweling thrown over the back of her chair. Shaded light green and citron yellow background. Signed at lower right A. DERAIN, and dated '21. (*Jordaen*) *Oil:* 46 *x* 35 *inches*

Collection of John Quinn, New York

From the Brummer Gallery, New York

Exhibited at the Carnegie Institute, Pittsburgh, Pa.

Exhibited at the Cleveland Museum of Art, Cleveland, O.

Recorded in *John Quinn, Catalogue of Paintings, Watercolors, Drawings and Sculpture,* 1926, p. 8

[See illustration]

[NUMBER 75]

JULES PASCIN — AMERICAN: 1885-1930

75. *GIRL WITH A DOG.* Depicting a young girl at almost full length, wearing a short white dress and black slippers; seated facing the observer on a pastel-colored sofa, leaning back against cushions, with a small lapdog at her side. Fawn background. Signed at upper right PASCIN. *Oil:* 36 *x* 28½ *inches*

Collection of Francis Carco, Paris

Exhibition, Figure Pieces in Modern Painting, Pierre Matisse Gallery, New York, 1942, no. 8

[See illustration]

MOISE KISLING — POLISH: B. 1891

76. *DUTCH BOY.* Full-length figure in blue coat and pantaloons, with *sabots,* wearing a cap and striped red, blue, and white shirt; standing before a brown and blue paneled background. Signed at lower left KISLING. (*Kuffner*) *Oil:* 39½ *x* 29 *inches*

From the Salon d'Automne, Paris, 1929

ANDRE DERAIN — FRENCH: B. 1880

78. *MARIA LANI.* Bust-portrait of the famous actress, looking towards the observer, her black hair contrasted with an olive green background. She wears an orange dress, and is seated in a green chair. Signed at lower right DERAIN. (*Kuffner*) *Oil:* 18 *x* 15 *inches*

From Bernheim-jeune, Paris

ANDRE MARCHAND — FRENCH: B. 1877

79. *CORNFLOWERS.* Scarlet background patterned in green, with a black table top in the foreground laden with a bottle, cherries and plums upon a green and blue plate, and a pitcher filled with cornflowers. Signed at lower left ANDRÉ MARCHAND. *Oil:* 32 *x* 39½ *inches*

From the Galerie Maeght, Paris

André Marchand Exhibition, Pierre Matisse Gallery, New York, 1947, no. 5

MOISE KISLING — POLISH: B. 1891

80. *POLISH GIRL.* Three-quarter-length figure of a girl kneeling on a chair with her arms folded, wearing a crimson and plaid dress with triple strand of red beads and embroidered white cap covering her flaxen hair. Signed at the lower left KISLING. (*Kuffner*) *Oil:* 39½ *x* 29 *inches*

From the Salon d'Automne, Paris, 1929

PAVEL TCHELITCHEW — RUSSIAN: B. 1898

81. *DENE ROOS.* A young girl in purplish blue dress, standing before an open window, overlooking the backyard of tenement buildings, with clotheslines hanging between the houses. The light of a sunset strikes the walls at the right; and a breeze blows the clothes on the upper line. Signed at lower right P. TCHELTCHEW. (*Kuffner*) *Oil:* 36½ *x* 26 *inches*

Painted in 1937

From the Julien Levy Gallery, New York

CHARLES GEORGES [or MAURICE] DUFRESNE — FRENCH: 1876-1938

82. *PORTRAIT OF A YOUNG GIRL.* At waist length, slightly to the left, wearing a yellow dress with square neck. Shaded brown and sky blue background. Signed at lower right DUFRESNE. *Oil:* 22 *x* 18 *inches*

Collection Hodebert, Paris

Recorded and illustrated in Maurice Raynal, *Modern French Painters,* 1934, p. 77

[NUMBER 83]

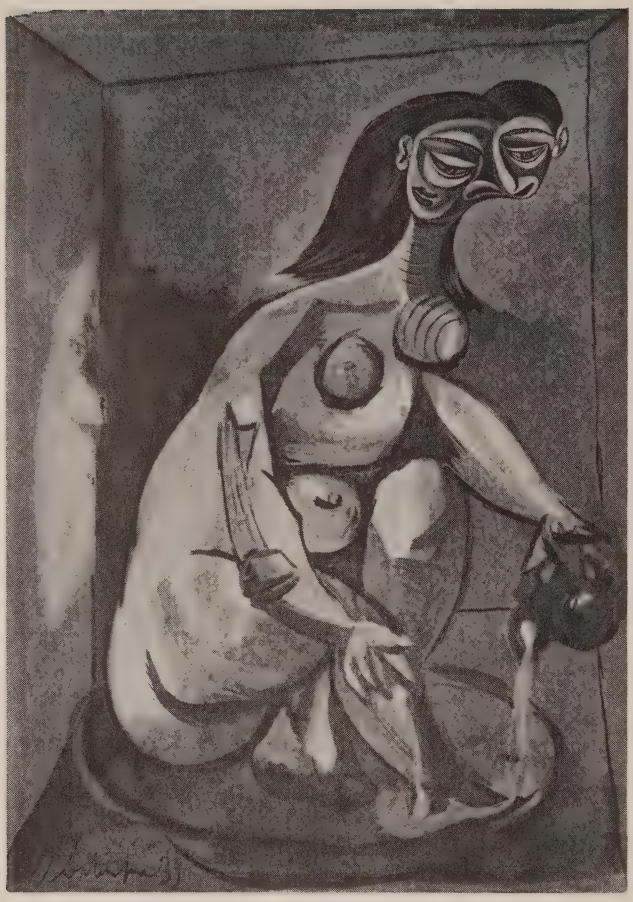
HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

83. *APRES LE BAIN, FEMME S'ESSUYANT.* Full-length figure of a girl before green portieres standing with her back to the observer, bending to wipe her knee with a white towel. Rose and green background. (*N. Y. Private Collector*)

Pastel on brown paper: 40½ *by* 28¾ *inches*

Described and illustrated in P. A. Lemoisne, *Degas et Son Oeuvre, Catalogue Raisonné,* pubd. by Paul Brame and C. M. deHauke, vol. v (now in preparation)

[See illustration]



[NUMBER 84]

PABLO PICASSO — SPANISH: B. 1881

84. *FEMME AU TUB.* A nude seated in a round tub, and pouring water from a pitcher. Background enclosed by a gray wall. Signed at lower left *Picasso, and* dated 17 *Septembre* '39. *Gouache:* 25 *x* 17½ *inches*

Acquired from the artist

From the Galerie Pierre, Paris

[See illustration]

[NUMBER 85]

GIORGIO DI CHIRICO

ITALIAN: B. 1888

85. *LA COHORTE INVINCIBLE.* Warriors with shields and armor, and various emblems of war, grouped together in an enclosure before a gray wall, a section of column on the brown board floor at the right, a white building in the background. Signed at upper right G. DI CHIRICO, and dated 1928. (*Lewis*)

Oil: 51½ *x* 35 *inches*

Collection of Léonce Rosenberg, Paris, 1936

Collection of Earl Horter, Philadelphia

Recorded and illustrated in Waldemar George, *Chirico,* 1928, plate XXIX

Recorded and illustrated in Lo Duca, *Giorgio di Chirico,* 1936, p. XXIII (entitled *Guerrieri*)

[See illustration]

[NUMBER 86]

DAVID ALFARO SIQUEIROS — MEXICAN CONTEMPORARY

86. *THE SLEEP.* A fair-haired child asleep, leaning her head on her arms. Before her is a broken jar, a hammer, and a glass bottle. Signed at lower right SIQUEIROS, and dated '39. *Oil on masonite:* 21¾ *x* 40 *inches*

From the Arte Mexicano, Mexico City, 1939

Siqueiros Exhibition, Pierre Matisse Gallery, New York, 1940, no. 9

Exhibited at the Portland Art Association, Portland, Oregon, 1940

Recorded and illustrated in Enrique F. Gaul, *Alfaro Siqueiros*

[See illustration]

RUFINO TAMAYO — MEXICAN: B. 1900

87. *CLOWN.* Scene in a fair, with spectators standing below looking at a clown in the foreground with striped steeple hat, holding a megaphone, and a figure at the right in profile with outstretched arms. Hearts are suspended by strings, before colorful decorations of flags, wheels and crescents in the background. Signed at lower right TAMAYO, and dated '36. (*Hines*)

Gouache and watercolor: 15¼ *x* 22 *inches*

From the Pierre Matisse Gallery, New York

20th International Exhibition of Water Colors, Art Institute of Chicago, 1941, no. 299

FEDERICO CANTU — MEXICAN: B. 1908

87A. *STILL LIFE IN A LANDSCAPE.* A kettle and ear of corn, a knife thrust through a cactus root, and a yellow straw hat before a gray blanket striped in red. Landscape vista of cliffs at the left with tropical plants growing from the rocks. Signed at lower right FEDERICO CANTÚ, and dated '40. *Tempera:* 24 *x* 34 *inches*

Acquired from the artist

TSOGOUHARU FOUJITA — JAPANESE: B. 1886

88. *RECLINING NUDE.* A young woman asleep, lying on a white couch, her light hair falling over the edge of a pillow. Amber yellow draperies in the background. Signed at lower right FOUJITA, and dated 1946. (*Roskolenko*) *Oil:* 26 *x* 38 *inches*

Acquired from the artist

CARLOS MERIDA — MEXICAN: B. 1893

89. *FASCINACION UBICUA.* Two figures of girls painted in brown, scarlet, blue, green and white, standing in the foreground of a coral and gray landscape; at the right, a yellow animal figure. Signed at upper right CARLOS MERIDA, and dated 1940. (*Petter*) *Oil:* 21¼ *x* 30¼ *inches*

Exhibited at the Galería del Arte Mexicano, Mexico City

Exhibited at the Yale University Art Gallery, New Haven, Conn., 1943-46

A. PELAEZ — MEXICAN CONTEMPORARY

90. *WOMAN AND FISH.* Half-length figure in green, apricot, pink and white, holding a blue and crimson fish. Festooned sky blue background. (*Petter*) *Gouache:* 45 *x* 34½ *inches*

F. PONCE DE LEON — MEXICAN CONTEMPORARY

91. *VICIOSAS.* Two women, in pale citron-green and white robes and hats, seated at a cafe table, each with a green liqueur glass. White, yellow and citron background. Signed at upper left F. PONCE, and inscribed with title. (*Petter*) *Oil:* 28 *x* 40 *inches*

Exhibited at the Lyceum, Havana, Cuba, 1934

Exhibited at the Palais de Dependientes, Havana, Cuba, 1938

Exhibited at the Yale University Art Gallery, New Haven, Conn., 1943-46

[NUMBER 92]

RUFINO TAMAYO — MEXICAN: B. 1900

92. *FRIEND OF THE BIRDS.* Figure in slate blue and wine red, seated at the left in profile, with hands outstretched towards a flight of approaching birds. Landscape background, with woods and a coniform hill beneath an olive green sky. Signed at lower right TAMAYO, and dated '44. (*Petter*)

Oil: 33 *x* 43¼ *inches*

Exhibited at the Galería del Arte Moderno, Mexico City

Recorded and illustrated in Robert Goldwater, *Tamayo,* 1942, p. 100

[See illustration]

[NUMBER 93]

JOAN MIRO — SPANISH: B. 1893

93. *ABSTRACTION.* Composition suggesting bird figures in black with areas of emerald green, white and red on a coarse brown twill background. Signed on white area at left MIRÓ. *Oil:* 30¾ *x* 42 *inches*

Acquired from the artist, 1939

Exhibited at the Matisse Gallery, New York

[See illustration]

JOSE B. CARDOSO, JR. MEXICAN CONTEMPORARY

94. *STILL LIFE WITH FLOWERS.* An open terrace with a blue-covered table in the right foreground laden with oranges, cups and a vase filled with orange and yellow flowers. A canary has perched upon the brick wall in the background. Signed at lower right J. B. CARDOSO, J^{or}, and dated 1942. (*Petter*)

Watercolor: 28 *x* 20¾ *inches*

RUFINO TAMAYO MEXICAN: B. 1900

95. *CARNIVAL.* Masked figure, in gray, blue and rose costume with coniform cap, at bust length leaning to the left with left hand raised; two figures seen in the background. A blue and red window at the left casts reflections of blue light through the picture. In the foreground, a scarlet wire framework. Signed at lower right TAMAYO, and dated '39. (*Petter*) *Oil:* 17½ *x* 23¾ *inches*

Exhibited at the Galería de Arte Mexicano, Mexico City

Exhibited at the Yale University Art Gallery, New Haven, Conn., 1943-46

MARIA IZQUIERDO MEXICAN: B. 1906

96. *CAMERINO PROBRE (POOR DRESSING ROOM).* Six figures of women in circus costumes, dressing, one standing before a mirror, another nude seated before a red screen at the left, others in green, rose, yellow and blue costumes standing in the foreground. Signed at lower right M. IZQUIERDO., and dated 1-40. (*Petter*) *Gouache:* 14¾ *x* 20¾ *inches*

Exhibited at the Galería del Arte Mexicano, Mexico City

Exhibited at the Yale University Art Gallery, New Haven, Conn., 1943-46

ALFREDO RAMOZ MARTINEZ MEXICAN CONTEMPORARY

97. *'NANA', VOODOO RITUAL.* A primitive landscape with thatched huts bordering a river. Figures in orange and black costumes, followed by natives, perform a ritual on the shores, surrounded by various wild animal life. Signed at lower right A. MARTINEZ, and dated 1933. (*Petter*) *Oil:* 19½ *x* 29½ *inches*

Exhibited at the Yale University Art Gallery, New Haven, Conn., 1943-46

RAYMOND DUCHAMP-VILLON FRENCH: 1876-1918

98. *THE HORSE: BRONZE.* Abstract composition of a horse's head. Golden brown patina. (*Pach*) *Height* 17½ *inches*

Note: As related by the sculptor's brother, Jacques Villon, the above composition was created during the war in 1914, when the artist received leave of absence for rest from service at the front. The present work is the final one in a long evolution of ideas. A larger version is in the Museum of Modern Art, New York. The sculptor intended to make a definitive casting in steel.

Collection of John Quinn, New York

Recorded and illustrated in Walter Pach, *Masters of Modern Art,* 1924, no. 29

Recorded and illustrated in Walter Pach, *The Masters of Modern Art,* 1924, no. 29

Recorded in John Quinn, *Catalogue of Paintings, Watercolors, Drawings and Sculpture,* 1926, p. 27

[NUMBER 99]

FERNAND LEGER — FRENCH: 2. 1881

99. *NATURE MORTE.* A disk and a star in black, white and red, on a canary yellow ground, with a reddish brown panel supporting two keys at upper right, and grapes, leaves and other designs in gray, black and white. Signed at lower right F. LEGER, and dated '27. (*Petter*) *Oil:* 26 *x* 21¼ *inches*

From the Valentine Gallery, New York

Exhibited at the Yale University Art Gallery, New Haven, Conn., 1943-46

[See illustration]

[NUMBER 100]

WILMA PREZZI — ITALIAN CONTEMPORARY

100. *BLACK HAWTHORN VASE.* Representing a *famille verte* quadrangular vase decorated with Flowers of the Seasons, and an Imperial yellow dish on a teakwood stand; placed upon a gray support before a red and gold Coromandel screen, the latter painted with a bird on a floral branch. Signed at lower right PREZZI. (*Prezzi*) *Oil:* 38 *x* 42 *inches*

Exhibited at the William Rockhill Nelson Gallery, Kansas City, Mo., 1944

Exhibited at the Norfolk Museum of Arts and Sciences, Norfolk, Va., 1945

Exhibition of Paintings, Knoedler Galleries, New York, 1945

Exhibition of Paintings of Chinese Objects, M. H. de Young Memorial Museum, San Francisco, Cal., 1945, no. 16

Annual Exhibition, Carnegie Institute, Pittsburgh, 1946

Illustrated in *Les Arts,* December, 1948

[See illustration]

[NUMBER 101]

WILMA PREZZI — ITALIAN CONTEMPORARY

101. *KNEELING BRONZE STATUE.* Group of four archaic bronzes, with a kneeling figure holding a coupe placed beside a coiled Chinese dragon at centre, and with ritual vases at either side. Iridescent gray-green background, the table upon which the objects are placed covered with a rose-red velvet cloth. Signed at lower right PREZZI. (*Prezzi*) *Oil:* 28 *x* 34 *inches*

Note: The ritual bronzes above form part of the Pillsbury collection in the Minneapolis Institute which were sent to the artist's studio for portraiture.

Exhibited at the William Rockhill Nelson Gallery, Kansas City, Mo., 1944

Exhibition of Paintings, Knoedler Galleries, New York, 1945

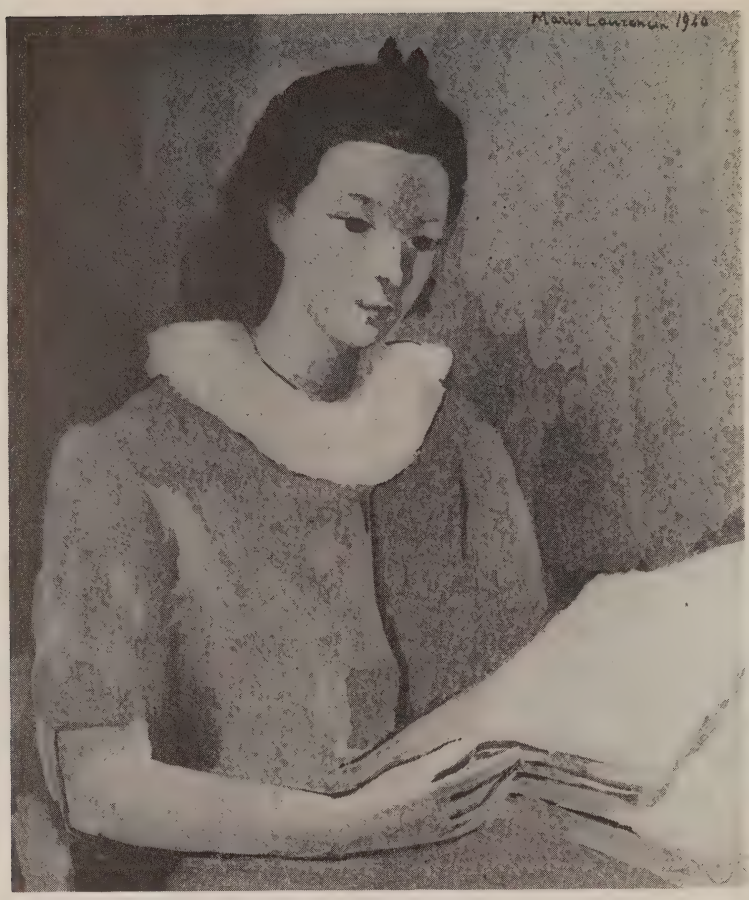
Exhibited at the Norfolk Museum of Arts and Sciences, Norfolk, Va., 1945

Exhibition of Paintings of Chinese Objects, M. H. de Young Memorial Museum, San Francisco, Cal., 1945, no. 3

Exhibition of Paintings by Wilma Prezzi, China House, China Institute in America, New York, 1947, no. 4, illustrated in the catalogue

Illustrated in *La Revue Moderne,* July 1947, p. 14

[See illustration]



[NUMBER 102]

MARIE LAURENCIN — FRENCH: B. 1885

102. *SUZANNE EN BLEU.* Depicting a young girl in blue dress with round white collar, seated to half right, looking down at a portfolio of drawings which she holds before her. Gray and green background. Signed at upper right MARIE LAURENCIN, and dated 1940. *Oil:* 25½ *x* 21¼ *inches*

Acquired from the artist

[See illustration]

[NUMBER 103]

3 2 5

ANDRE DERAIN — FRENCH: B. 1880

103. *YOUNG GIRL WITH GREEN BLOUSE.* Head-and-shoulders portrait, looking to half right, depicting a young girl with smooth auburn hair, wearing an emerald green blouse with cream white collar. Gray-blue background. Signed at lower right A. DERAIN. *Oil:* 16½ *x* 15¼ *inches*

From the Valentine Gallery, New York

Exhibited at the Stanley Rose Gallery, Los Angeles, 1937

Exhibited at the Pierre Matisse Gallery, New York

[See illustration]

MOISE KISLING — POLISH: B. 1891

104. *DUTCH GIRL.* Three-quarter-length seated figure of a child in a blue dress with embroidered guimpe and apron, and pointed white Dutch cap. Paneled blue and gray background. Signed at lower left KISLING. (*Kuffner*)
Oil: 39½ *x* 29 *inches*

From the Salon d'Automne, Paris, 1929

FREDERIC SAMUEL CORDEY — FRENCH: 1854-1911

105. *THE BLUE PETTICOAT.* Three-quarter-length figure of a young girl standing with her back to the observer and looking over her right shoulder. She wears a white chemise, and is tying the string of a blue petticoat. Mauve wall in the background, with a table and rose lamp at the right. Signed at lower right CORDEY, and dated '95. (*Carmichael*) *Oil:* 24 *x* 15 *inches*

Collection of Baron von Esback, 1938

Collection of Hans Peter Sachs, Berlin, 1947

JOAQUIN SOROLLA Y BASTIDA — SPANISH: 1863-1923

106. *GARDEN SCENE.* View from an arbor supported by white columns entwined with vines, looking towards woods reflecting flickering sunlight. A flowering hedge and terra cotta jardiniere enclose the foreground at the right. Signed at lower right J. SOROLLA. 30¼ *x* 24 *inches*

JOSE B. CARDOSO, JR. — MEXICAN CONTEMPORARY

107. *STILL LIFE.* An apricot-colored chest with white top laden with an inkwell, a pink book, cigarettes, and a watch on a stand. At the right, an open window and view of mountains. Signed at lower right J. B. CARDOSO, J^{or}, and dated 1942. (*Petter*) *Oil:* 13½ *x* 20¼ *inches*

[END OF SALE]

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